

Belief

Cheers! We have the best readers!

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 253/4 January 1995 \$1.00

record research

the H³ chrono-matrix file
PART 39 Harold H. Hartel (SEE PAGE 7)
Spivey Records (see page 24)

SCRANTON SIRENS
(PART THREE (Cont'd from RR 251/2))

SIRENS SIRENS

1001-A 1001-B

FATE
(18" x 6")
SCRANTON SIRENS
William Leary, Director

THREE O'CLOCK IN THE MORNING
(Directly from Julian Roberts)
SCRANTON SIRENS
William Leary, Director

SIRENS! SIRENS! HERE COMES LUSTIG'S TRUCK -AND FOLLOWING 'EM IS LK'S 'FIRED' OR 'POLICED' RESEARCH -compiled by LEN KUNSTADT (see page 4),

THE TALKING PHOTO CORPORATION
TALK-O-PHOTO
SPEAKS FOR ITSELF
PATENT PENDING
NEW YORK

PART 5
(see page 2)
H.B. WARNER

LEW CODY

DAVID POWELL

Capitol
(cont'd from RR 251/2)

IMPERIAL Mercury

SERIES COMPILATIONS:
*CAPITOL 100 REVISIT PART 5 (HENNETT) (SEE PG. 7)
*MERCUREY 5000 PT. 11 (NOVITSKY) (SEE PG. 7)
*IMPERIAL MATRICES PT. 12 (HAYES) (SEE PG. 7)

(PART EIGHT) by George Blacker & Jean-Christophe Averty
(see page 5)

EMERSON RECORDS
No. 283
LA TOSCA
(Prenatal)
Cassette
VERTICAL CUT

BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION

EDISONIA PART 3
(See page five)
by Ray Wile

The Edison Company's Transition to Electrical Recording, May through August 1927 (cont'd from RR 249/50)* *

BEHIND THE COBWEBS
(see page 8)
Carl Leadford

Everybods
1051 A
YEARNING
(Directly from Julian Roberts)
SCRANTON SIRENS
1915

PURITONE
DUSK, STAFF-ORE
(Directly from Julian Roberts)
1027-S
25 Cents
SCRANTON SIRENS

La Belle
1513 B
Open Your Arms My Alabamy
(Directly from Julian Roberts)
SCRANTON SIRENS
1915

VARIETY
5081
Me and My Shadow
(Directly from Julian Roberts)
The Strangers
25 Cents
SCRANTON SIRENS

COMORIZED
3045-A
I've Got My Palms On
(Directly from Julian Roberts)
SCRANTON SIRENS
1915

IFRASE-ABRAMS
CORRECTIONS & ADDITIONS
(cont'd from RR 251/2)
to BRIAN RUST'S
AMERICAN DANCE
BAND DISOGRAPHY (Vol. 2)

(Legacy of George Blacker)
DISCOING IN GEORGE BLACKER
(see page 5)
12" 33rpm ET' 8

MARSH LABS TRANSCRIPTIONS (PART 4)
A PRELIMINARY INVESTIGATION

1006
JIMMY KEMPER VOCAL
Allied Broadcast Circuit
Standard Library
A DAY NEVER PASSES
YOUR WAY AGAIN
B. SILVIA
NOW THE DAY
IS OVER

Kay Starr 1949
(Pictorial and Information)
Tor Magnusson & Don Peak
Assisted by LK
(Pt. 3-See pg. 6)
(cont'd from RR 251/2)



ANOTHER FOUR WORD REVIEW
(RR RECOMMENDS 'EM HIGHLY)

SHOW ON RECORD MUSIC
THE FIRST 100 YEARS
Revised Edition!
(483 pages)

JACK RAYMOND

Smithsonian Institution Press Dept. 900
Blue Ridge Summit, PA 1729

Completely revised and updated, this essential reference for devotees of the American musical presents a comprehensive listing of original cast, studio cast, and composer performances as well as other selected collateral recordings. Spanning the entire history of recorded music—from cylinders to 78s, LPs to CDs—it covers music of the American stage, screen, and television. Shows originating in England and other nations are included if they had American productions. With original cast recordings that range from the 1890 show *Castles in the Air* to the 1990 show *Assassins*, the book includes more than 10,000 listings from 2,400 individual shows and films. It notes the original issue of each recording as well as details of composer, lyricist, orchestrator, conductor, and singers. Arranged chronologically, the list of recordings is supplemented by a complete index.

Svenska diskografier 4
PARLOPHON
Björn Englund
(140 PAGES)



Preface

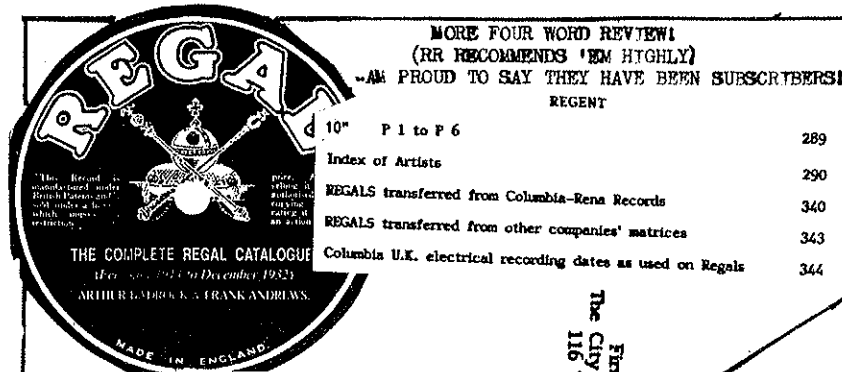
This discography lists all 78's issued in the two Swedish Parlophon series in the period 1927-1933. In addition, all known recordings for German Parlophon by Swedish opera singers (Ivar Andrén, Karin Branzell, Nanny Larsén-Todsén, Andrejeva von Skilondz and Martin Ohman) are also listed. Details of recording dates and unissued titles were obtained from the original files of the Lindström Company (now in the EMI-Electrola archive in Cologne). We are most grateful to Hans Landgraf and Dr. F. Schorn of this company for allowing us to copy these details from their files. The details given for each disc are exactly as on the original label, when we have been able to see it first-hand (those inspected visually have their catalogue numbers underlined). All records with an asterisk were in the ALB collection as of April, 1989.

The collectors Sölve Eriksson, Lars-Göran Frisk and Kjell-Åke Karlsson have been most helpful by checking all Parlophon discs in their huge collections and the discographers Mats Elfström, Karlric Liljedahl and Arild Bratteland have also supplied many details.

Collectors will be interested to note that some Parlophon issues of American Okeh recordings are from alternate takes to those used on the original issues. In some cases it was not possible to give takes of Okeh-derived material as the Parlophon issue shows only the original Okeh catalogue number impressed in the wax. Please note that the "Swedish Parlophon" issues listed in Dixon/Godrich's "Blues & Gospel Records 1902-1943" (p 663-665, 683) are, in fact, Italian issues.

Stockholm, April 25, 1989
Björn S. Englund

ARKIVET FÖR LJUD OCH BILD
BOX 737L
103 91 STOCKHOLM SWEDEN



CONTENTS
(358 pages)

A short history of Regal and Regent Records (iii)
A brief look at the Regal repertoire (iv)
The Regal Labels (vi)
How to use this book (viii)
The evolution of this listing (ix)

THE NUMERICAL LISTINGS
REGAL

10"	G 6000 to G 9473	1
10"	MR 1 to MR 748	224
10 1/2"	G 5000 to G 5006	277
12"	G 1000 to G 1084	278
12"	MRX 1 to MX 20	287

Association Française des Détenteurs de Documents
Audiovisuels et Sonores
2, rue de Louvois
75002 PARIS FRANCE
AFAS
Paris
1992

DISCOGRAPHIES
VOL. 2.
(235 pages)

sidney bechet
14-10-49
as. clarinet and (s), mixed duet (s)
labels: "montmartre", "galopie" (s)
blues in paris
(bechet)

vogue
PRODUCTIONS

par Michel Ruppli
avec le concours de
Charles Delaunay
Tome 1

Volume 2 (parts 1 & 2) is devoted to numerical listings of records issued on Vogue label or on subsidiary labels.

Part 1 of Volume 2 is made of 78 and 45 rpm (singles and EPs) numerical listings and includes listings of Jazz Selection, Mode, Pop, Royal Jazz and Swing labels in addition to Vogue issues.

Part 2 of Volume 2 includes listings of albums, with sections on 16 rpm and 33 rpm albums. Following labels are covered: Blues Legacy, Blues Today, Jazz Legacy, Jazz Selection, Jazz Today, Kaleidoscope, Mode, Mondo Music, Pop, Swing and Vogue. As shown in that part, Jazz Selection and Swing Series were 10 in. 1LPs. Most early issues in Pop CRM and Vogue LD Series were also 10 in. 1LPs. In these series, a suffix -30 was used for numbers assigned to 12 in. (30 cm) issues. Later parts of 45 EPs and 33 rpm lists have been restricted to album titles, detailed lists of tracks being shown for jazz and blues records only.

In addition to records cited, Vogue has issued many other records, using Contrepoint label for classical material and special series for releases from foreign labels (Blue Thumb, Chess, Durium, Freedom, Pye, Reprise, Sonet, Warner Bros., Xenade). These series are not listed here.

Special series have been also used for Vogue records issued in Germany, Italy and United Kingdom. These series are not listed either.

(Coordinated by LEN KUNSTADT)

**** PART FIVE ****

(cont'd from RR 251/252)

**TALK-O-
PHOTO**
SPEAKS FOR ITSELF
NEW YORK

LEW CODY

DAVID POWELL

H.B. WARNER

June 6, 1992
685 Oxford Street
Worthington, OH 43085
(614) 792-9024
(614) 436-4639

Dear Len,

I have some additional information about the Talk-O-Photo label that may be of interest to readers of RR. This information sheds some light on the derivations of the T-O-P titles contained on the record jacket reproduced in RR 243/44 (May/June 1990). No titles are given on the actual T-O-P records. There is also a question if more than one title by a performer exists.

I have had occasion to listen to five T-O-P recordings. In every instance the recorded talk corresponds to the titles given in RR 243/44. In most cases the title is derived from the first few sentences of the talk. The following list gives the record matrix number, catalog number, "star", the record title as listed in RR 243/44, the first several sentences of the speech (as best as I can determine), and additional comments for these records:

(? matrix) T-O-P 57; Mary Miles Minter: Stage Fright--"My dear friends, I have often wanted to talk to you, and now that I have the opportunity I am so frightened and having sort of stage fright (sic) and really don't know what to say." She tells how appreciative she is to her fans for their support and that she will try "harder and harder" to please and entertain them.

(21565-1A) T-O-P 65; H.B. Warner: My Dream--"I (?) to a few years ago. I dreamed about all the people all over this great world watching my work on the motion picture screen."

(21579-1D) T-O-P 79; Lew Cody: Girls I Have Loved--"I have known many beautiful women. I have loved them and made them love me." This appears to be a recitation from a poem by an unknown author.

(21590-2B) T-O-P 90; Mae Murray: My Real Self--"This is Mae Murray talking. I suppose you will want me to be my real self in what I have to say." She explains that she doesn't know her real self anymore because she has played so many roles. She hopes that she will "never be arrested for bigamy," because in her movie career she has been married thirty-four times and divorced only twelve men.

(21591-2C) T-O-P 91; David Powell: How To Become A Star--"In answer to many letters asking how to become a motion picture star, I will give you the secret of the short path to success. . . . Write a letter to a motion picture studio telling them how great you are. Go to the studio, and among other things tell the Director how the scene should be played. Later you will wake up in the hospital and even if you are not a star, you will see stars!"

(TO BE CONTINUED)

**** A Testimonial of great significance from one of the greatest "MUSIC INDEX" organizations in history. We are indeed proud to have received this letter /LK **

Harmonie Park Press
23630 Pinewood
Warren, Michigan 48091
Phone: 313-755-3080
Fax: 313-755-4213

Record Research
65 Grand Avenue
Brooklyn NY 11205

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Sincerely,
Laurie A. Kulpa
Circulations Manager

Note from Len: we have been with them since 1955, I believe our very first issue, and we do publicize them in all our issues. . . . They certainly deserve it. I use the booklets as a permanent reference. . . . These "Music Index" booklets have intrinsic value for the researcher and historian, etc. to further Congrats to Harmonie Park Press, Len Kunststadt, publisher, editor and chief information "cook and bottle washer" (smiled)

record research
An Historic Offer
Once in a lifetime!

Complete run of RR mags from issue 71 (Oct '65) thru issue 252 (182 issues) \$91.00 in U.S.A. Make remittance payable to LEN KUNSTADT. Mention that you wish to avail yourself of this run of back issues from 71 thru 252 as advertised in RR 253/254
*** Your knowledge will be rewarded! ***

Att! English subs/renewals via sea mail via Derek Collier, 6 The Crest, Sawbridgeworth, Herts, CW21 0ER ENGLAND. It's 3-50 (English) for 10 issues. Cheers!

RECORD RESEARCH
65 Grand Avenue Brooklyn N.Y. 11205 USA

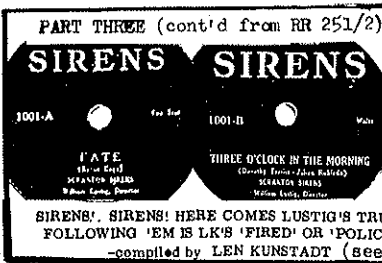
SUBSCRIPTION (WORLD WIDE) \$5.00 FOR 10 ISSUES (5 DOUBLE NO.)
EDITORS: LEN KUNSTADT AND BOB COLTON
CONTRIBUTING STAFF: GEORGE BLACKER, BOB DAVENPORT, BILL FRANK & STEVE ABRAMS, HAROLD PLAKSER, HAROLD M. HARTSL, SHELTON HARRIS, CARL KENDZIORA, JOHN SAM LEWIS, TOR MAGNUSSON, ANTHONY ROTANTE AND RAY WILE.
**CONTENTS OF RR FROM THE VERY FIRST ISSUE ARE INDEXED IN THE "MUSIC INDEX" FOUND IN ALL THE MAJOR LIBRARIES. . . .

Record Research Back Issues
REAR: AVAILABLE AT \$1.25 EACH. . . .
(68 pence ENGLISH)

68	71	72	73	74	75	76	77	78	79	80	81
82	83	84	85	86	87	88	89	90	91	92	93
94	95	96	97	98	99	100	101	102	103	104	105
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251/2

SUBJECT: STRENS
LABEL AND SCRANTON
STRENS. LETTERS
FROM ANTHONY TONY
CTARDI (Sept 13 and
Oct 11, 1992) - and
GUS KUHLMAN (May 16,
1993) - Thank you/LK



SIRENS! SIRENS! HERE COMES LUSTIG'S TRUCK - AND
FOLLOWING 'EM IS LK'S 'FIRED' OR 'POLICED' RESEARCH
-compiled by LEN KUNSTADT (see page 2)

SEP 13 1992

ANTHONY P. CIARDI
WEST SIDE SENIOR CITIZENS CENTER
1004 JACKSON STREET
SCRANTON, PA 18504

Mr. Len Kunststadt
Record Research
65 Grand Avenue, Brooklyn, N.Y. 11205

MESSAGE

The Scranton Sirens RR 249/50

DATE Sept. 13, 1992

Dear Len,

Enclosed are two items which you may find of interest. If not, the back sides can be used for scratch paper!
A lady friend has a copy of the record and I am trying to persuade her to sell it to me. If she sells it won't be cheap! She lent it to me once, a long time ago, but I never checked for matrix numbers. Who would be interested in the Scranton Sirens? I did put it on a cassette tape, however, which, if you'd care for it, I can probably duplicate for you. (Yes! LK requested and Tony sent it to him, Thank you! Refer to his letter of Oct. 11, 1992 herewith entered in this 253/4 issue.)
Is there any possibility of my getting the complete article by Amy Lee? Would like to borrow the 1940 Metronome to make a copy on Xerox, and pay for the favor. Would treat it with the greatest respect, and return it pronto without damage. Yes! LK accepted and sent him Amy's Metronome report.. (LK)

Has anyone furnished the matrix numbers? Yes! (LK) (see previous RR Sirens serialization. (LK))
The two items Tony was referring to (May find of interest) in first paragraph above was the Nancy McDonald's "Bibliography" from her book "If You Can Play Scranton". which was cordially.
entered herewith in this 253/4 installment and the second one which will appear in our next issue 255/6 was a fascinating from "The Scrantonian" newsy issue dated Sunday, Nov 4, 1962 which has good info. on Irving Riskin and the Sirens. SIGNED Anthony

Bibliography:

IF YOU CAN PLAY SCRANTON**

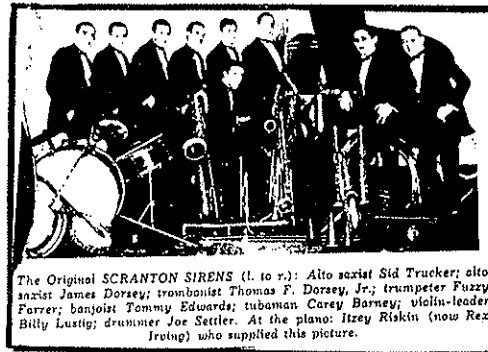
By Nancy McDonald
Scranton, Pa. 1981
(Publisher not indicated)
Page 120

The most popular local group was the Scranton Sirens. Their members included the leader, William Lustig, Irving Riskin on the piano, Tom Edwards on the banjo, Joe Settles on drums, Fred Farrar on cornet, Syd Trucker on sax, and Tom and Jimmy Dorsey, two young musicians from Lansford, Pennsylvania.

The Dorseys were in their late teens when they first came to the Manila Grove bandstand where the Sirens were playing. They were excellent musicians having been taught by their father, a member of the Lawrence Band. They sat in with the Sirens, became friendly with the group, and were hired as a package deal.

The greatest test of the Sirens popularity came on July 30, 1921 when they were pitted against Ted Lewis. Lewis was a clarinet man with a small outfit but it was one of the top selling groups at Columbia Records. It was an indication of the Sirens popularity that they were able to hold their own against Lewis and both bands had full houses.

* While most music critics never obtained a by-line, they and the audiences of Scranton helped create the show business axiom, "If you can play Scranton, you can play anywhere."



The Original SCRANTON SIRENS (l. to r.): Alto saxist Sid Trucker; alto saxist James Dorsey; trombonist Thomas F. Dorsey, Jr.; trumpeter Fuzzy Farrer; banjoist Tommy Edwards; tubaxian Carey Barney; violin-leader Billy Lustig; drummer Joe Settles. At the piano: Itzy Riskin (now Rex Irving) who supplied this picture.

OCT 11 1992

Scranton, Pa.
October 11, 1992

Dear Len,

First, I want to thank you for your most interesting reply to my letter, and the information you offered. I also feel greatly honored to receive the copy of Amy's article in Metronome. She really went whole hog on the Sirens, from first to last. As for the matrix numbers, I checked two of my Okehs of the 20s, and this is what I found:

Record No. 1 A Side #4948A S-71-821-B plus a small k all by itself in the matrix area.
B Side #4948B S-71-794-B with the small k.
Record No. 2 A Side #4828A S-71-336-B plus a small k in the matrix area.
B Side #4828B S-71-337-B Nothing in the matrix area.

That S plus numbers on both the Okehs and the Sirens gives credence to the fact the Sirens may be an Okeh special recording - custom, as you suggest, for advertising purposes.
I don't remember the exact label color of the one I recorded; it was years ago. It was dark, approaching black, with white printing, as you show in RR-249/50.
I doubt that any other Siren's records were made. From the thousands of records on auction lists I received through the years (and I still have them!) I never saw any Sirens offered. Then, too, this record contains the original group of 8 players, because it has a "thin" sound, as you will note on the cassette.
About the cassette: It will never qualify as an engineering extravaganza. These home-style cassette players and recorders are usually cutting off highs to hide record needle scratch. You will hear lots of noise, but the music comes through clear, although with much emphasis on the bass. I used a cassette I had received for advertising purposes, comparable to junk mail. After the Sirens it out of curiosity. Perhaps you have friends with elaborate electronic equipment that can manipulate the sound. If the vocal isn't too clear, I refer to you as a researcher "extraordinaire!"
That's about it, Len. Hope I have been of some help. Am going to keep trying to separate that record from the dame that has it. There was a Max Keerson here who used to book all the bands that came to Scranton in the 20s and 30s, and a friend of this lady. I guess she's holding the record for sentimental reasons.
In her book, Nancy McDonald recounts some amazing episodes of the big bands coming here, especially about Paul Whiteman and Frank Sinatra as a beginner with Tommy Dorsey's orchestra.

Cordially,
"Tony"

FROM: GUS R. KUHLMAN
311 INDEPENDENCE BLVD.
NORTH BRUNSWICK NEW JERSEY 08902 MAY 16 1993

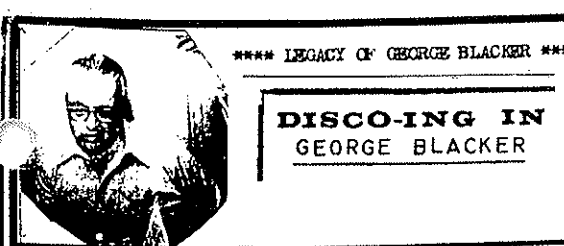
Dear Len,

I always look for your little notes on the address label of RR. Thanks for adding them. Yes, I'm glad to say 'we've been around awhile'. Let's hope it can continue for quite awhile longer, too! I'll be 76 in October.

As a side note on your story in RR 249/250 re the SIRENS record and the letter from the Challis brothers, I gave that copy of #1001 to Bill Challis back in the late 70's. I had picked it up junkshopping in the 40's. I was a member of a group of about 12 collectors who met monthly for dinner & a musical evening at one of the other member's home. We were all members also of the New Jersey Jazz Society. Bill & Ev were frequent guests and we always enjoyed the conversations with them. (Bill lived on Long Island then.) At one of the meetings, I brought the record to play. They liked it so much that I was carried away and gave the record to Bill. So, that's the way they got SIRENS 1001. Glad to know they still have it.

Hope you're staying well! Keep up the good work with RR. I still enjoy reading it very much.

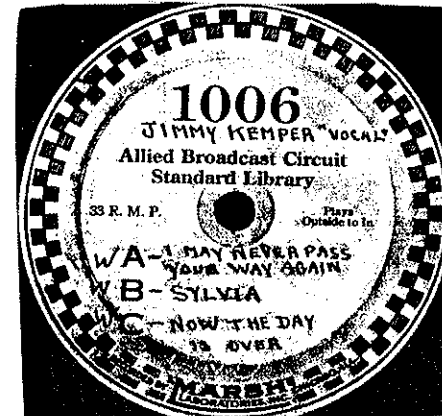
All my best,
Gus



**** LEGACY OF GEORGE BLACKER ****

DISCO-ING IN GEORGE BLACKER

MARSH LABS TRANSCRIPTIONS
A PRELIMINARY INVESTIGATION
PART FOUR (cont'd from RR251/2)



***** 12" 33 1/3 RPM MARSH LABS ET'S *****
Submitted by Boris Richter, 2627 Nevada St., Bellingham WA 98225
(N.B.: Since the single submission by Jack Feddersen was double-faced, I am proceeding on the assumption that these are, as well, and that sides are coupled as given below.)

1001(9004)-"Fusion is But an Echo; Matrook; How Many a Lonely Caravan"
1002(9005)-"Loss than the Dust; Two Guitars; When I'm Dying; Till I Wake"
Addis Abayus, vol. with pipe organ accomp

1003/4 untraced

1005(6482)-"Flockenmy Tune; There's Sunlight in Your Eyes; I Want to Go Home"
1006(9019)-"I May Never Pass This Way Again; Sylvia; Now the Day is Over"
Jimmy Kemper, vol.

1007(9020-2)-"Who Am I? By the Fireside; As Time Goes By"
1008(9021-2)-"Say It Isn't So; Waiting for You; My Old Kentucky Home"
Jimmy Kemper, vol.

1009(9071)-"In Perfect Harmony; I'm Drifting Back to Dreamland; Blue, Turning Gray Over You"
1010(9072)-"Go Tired; You Don't Care; Never"
Art Gillham, vol.

1011(9073)-"You Sing That Song to Somebody Else; When It's Sleepy Time Down South; I Keep a Song in Your Soul"
1012(9074)-"I'm Crazy 'Bout My Baby; Some Of These Days; Don't Let Me Stand in Your Way"
Art Gillham, vol.

1013/4 untraced

1015(9008)-"When You Press Your Lips to Mine; Silver-Haired Sweetheart; Not a Penny in My Pocket"
1016(9009)-"I'm Loading You; Lonesome, That's All; I Laughed at Love"
Art Gillham, vol.

1018(9013)-"Rigoletto; You'll Get By; Walk, Jenny, Walk"
1017(9012)-"College Medley # 1; College Medley # 2; Russo's Theme"
Dan Russo's Orch.

1019/20, 1021/2. untraced

1023(9018)-"More Beautiful than Ever; Dear Old Southland/Oh Nonesh(medley); Old Fashioned Love" - wdd, orchestra
1024(9003)-"Baby Won't You Please Come Home; Hand Me Down My Walking Cane/Old Gray Bonnet (Medley); Goofer" - Ball Hacklin's Illud Singing Band
(Above from Jack Feddersen, Elkhart, Ind., who seems to have a test pressing; such is inference drawn from lack of label credits)

1025/6 and 1027/8 untraced

1029(9031)-"Robert E. Lee; Puh-Looz, Mr. Rendingway; Rinnah"
1030(9032)-"Sweetheart's Fareyou; Love Me Tonight; Say It Isn't So"
Dan Russo's Orchestra

1031/2 untraced

1033(9035)-"Dark Eyes; I'm Makin' Hay in the Moonlight; Fit as a Fiddle"
1034(9036)-"How Deep is the Ocean? Old MacDonald Had a Farm; Pink Elephants"
Dan Russo's Orch.

1035/6 untraced

(to be continued)

All addenda to Len Kunstadt(RR)

5

EDISONIA

by Ray Wile



THE EDISON COMPANY'S TRANSITION TO ELECTRICAL
RECORDING, MAY THROUGH AUGUST 1927.

July 13 to July 23, 1927 PART THREE (cont'd from RR 251/2) *

July 13, 1927 (Wednesday) ACOUSTIC

Vaughn de Leath
Serial no. 11792 A, B, C Baby feet go pitter patter
Passed. Issued on 52073.
Serial no. 11793 A, B, C Yep! 'Long about June
Passed. Issued on 52073.

George Hamilton Green, xylophone solos
Serial no. 11794 A, B, C La Czarine (Mazurka Russe)
Accepted. Test of A & B on ED2233
Serial no. 11795 A, B, C Intermezzo Russe.
Accepted Test of A & B on ED2234 & 2235

July 14, 1927 (Thursday) ELECTRICAL

Juan Pulido
Serial no. 11796 A, B, C Necesita (in Spanish)
Passed. Issued on 60066.
Serial no. 11797 A, B, C El rosol enfermo (in Spanish)
Rejected. Remade on 9/28/27.

July 15, 1927 (Friday) ACOUSTIC

Golden Gate Orchestra
Serial no. 11798 A, B, C Miss Annabelle Lee -- FT.
Passed. Issued on 52075
Serial no. 11799 A, B, C When Erastus plays his old kazoo- FT
Passed. Issued on 52075.
Cyl.ser.no.16343 1, 2 Dubbed from 11799 Iss. on 5406

July 18, 1927 (Monday) ACOUSTIC

Walter Scanlan and Chorus
Serial no. 11800 A, B, C Log cabin lullaby
Rejected. Test of B on ED2237.
See 11840 for electrical remake.
Walter Scanlan
Serial no. 11801 A, B, C Old names of old flames
Rejected. Remade 7/26/27.
Test of A on ED 2282; B on ED2237.

July 19, 1927 (Tuesday) ACOUSTIC

Duke Yellman and his Orchestra
Serial no. 11802 A, B, C Simple Spanish maid -- FT
(from "A Night in Spain")
Passed. Issued on 52078.
Serial no. 11803 A, B, C The light house blues -- FT
Passed. Issued on 52076.
Cyl.ser.no.16329 1, 2, 3 Dubbed from 11803A Iss. on 5386.
Serial no. 11804 A, B, C Under the moon -- FT
Passed. Issued on 52078.
Cyl.ser.no.16333 1,2,3,4 Dubbed from 11804B. Iss. on 5387.

July 20, 1927 (Wednesday) POSSIBLY ACOUSTIC (OR ELECTRIC?)

Frederick Kinsley played on Midmer-Losh Pipe Organ.
Serial no. 11805 A, B, C Mother (from "My Maryland")
Passed, but not issued.
Cyl.ser.no.16347 1, 2, 3 Dubbed from 11805 Sched. for 5409
but discarded.
Serial no. 11806 A, B, C Silver moon (from "My Maryland")
Rejected.

July 21, 1927 (Thursday) ACOUSTIC

Hotel Commodore Ensemble
Serial no. 11807 A, B, C Jalousie-- tango tzigane
Passed. Iss. on 52079
Serial no. 11808 A, B, C Il Penseroso
Accepted but not issued.
Tests of A and B on ED2239 and ED2238.
Serial no. 11809 A, B, C Clair de lune-- Suite Bergamasque
Passed. Iss. on 52079.

July 22, 1927 (Friday) PROBABLY ELECTRIC. 11812 & 11813 definite.
Jack Stillman's Orchestra

Serial no. 11810 A, B, C I may learn to forget some day -- Waltz
Rejected. Tests of A on ED2722, C on ED2231
Serial no. 11811 A, B, C The sweetheart of Sigma Chi --Waltz
Rejected. Tests of A on ED2283, B on ED2240

July 22, 1927 (Continued)

Murray Kellner's Dinner Music Ensemble
Serial no. 11812 A,B,C Paradise Isle -- Valse sentimental
Passed. Iss. on 52070
Serial no. 11813 A,B,C Fate -- Tango de concert
Iss. on 52070

July 23, 1927 (Saturday) No bookings made. (to be continued*****)
(comments to RAY WILE, 195-28 37th Avenue, Flushing N.Y. 11358-1005)

BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION
 by GEORGE BLACKER
 and JEAN-CHRISTOPHE AVERTY
 correspondence to
 Jean-Christophe Averty
 BP 133
 6 Rue Victor Hugo
 92150 SURESNES
 FRANCE

(continued research
 *** PART EIGHT ***
 (SEE RR 239/40, 241/2, 243/4,
 245/6, 247/8, 249/50, 251/2 (parts One thru Seven)
 (coordinated by Len Kunstadt)
 (Editor LK notes: In the interest of cumulative
 research we will repeat Blacker's Emerson 300
 numerical, appearing in RR 239/40... followed by
 Averty's current additional information.)

(QB) 321: "The Regiment on the March" - Orchestra...No
 Pathe counterpart traced.

(from Averty)
EMERSON 321

- THE REGIMENT ON THE MARCH - Orchestra

Listed in the French PATHE Catalogue January 1914
 as:

LE REGIMENT EN MARCHE, marche populaire (Paul LINCKE
 by ORCHESTRE Direction Auguste BOSCH

PATHE (etched-label) 8346
 PATHE (paper-label) 4294. (brown-paper)

Note: as you know Paul Lincke, was the celebrated
 German composer, among hundreds of other works
 of the famous "GLOW-WORM"....
 I never found this record. No matrix number.

(QB) 322: "Santa Barbarossa" - Sardinian Orchestra...No
 Pathe counterpart traced

(from Averty)
EMERSON 322

- SANTA BARBAROSSA - Sardinian Orchestra

No such title listed in the French PATHE catalogues
 between 1900 and 1914. Must belongs to Italian PATHE
 label.

(QB) 323: "Popular Medley" - Orchestra .. No Pathe
 title listed, though there are number of
 medleys in both catalogs.

(from Averty)

EMERSON 323 - no comment (!)

(QB) 324: "Aida" - Triumphant March - Military Band..
 Both catalogs list arias by various artists,
 but no rendition of the "March"

(from Averty)
EMERSON 324

- AIDA - Triumphant March - Military Band

There is an item listed in the French PATHE Catalog:
 January 1914 as:

MARCHE DES TROMPETTES (Giuseppe Verdi)
 de "AIDA". by Orchestre PATHE FRERES

(61410) PATHE (etched-label) 5352
 (61410) PATHE (etched-label) 6206
 (5352) PATHE (paper-label) 8003 (blue paper)

Note: There is no other "march" from "AIDA" listed
 in French PATHE catalogues between 1900 and 1918.
 8003 is falsely mastered "5352". PATHE took the
 original catalogue number, when they issued 8003
 which is a double sided record of 27 cm.

(TO BE CONTINUED)

Kay Starr
Capitol
 In order to enhance KAY STARR's 1949
 Recordings prepared by Messrs. TOR MAGNUS
 and DON PEAK we promised an "elaborate
 spread on Kay (photos, press reports,
 tints, etc.) in our last issue, 251/2.
 Thanks to Capitol Record's own erudite
 publication "CAPITOL NEWS" we were able
 to exact a poignant pictorial and information
 display on Kay for you all. What could be
 a better vehicle for this than the "CAPITOL
 NEWS" on the spot reportage on Kay!!

PART THREE
 (see 249/50 - Part 1
 and 251/2 - Part 2)

CAPITOL NEWS October 1949 Vol. 7. Page 11

Apple Acclaims Starr - Finally She's a Smash At The Copa

Kay Starr has, in her
 own words, finally "done
 it." She's become a suc-
 cess on the Apple-New
 York.

The Big Town always
 scared Kay. She had her
 first big chance back in
 1940 when the late Glenn
 Miller gave her a tryout--
 and a couple of record dates with
 his fantastically popular or-
 chestra--at the Hotel Pennsylvania
 with Charlie Barnet's band. But
 (now the Statler), but Kay lost out
 somehow. Later she opened at the
 big Strand Theater on Broadway



KAY STARR
 She can work where she
 pleases....

Kay Shakes Off Long N. Y. Hex

A Californian since the war,
 Kay repaired to the west coast
 after each setback and, ironically,
 had no trouble ringing up one
 success after another in and
 around Hollywood. One year she
 took time out for motherhood,
 then she came back strong via
 engagements at Slopis Maxie's,
 the Casbah and other first-rank
 nighties.

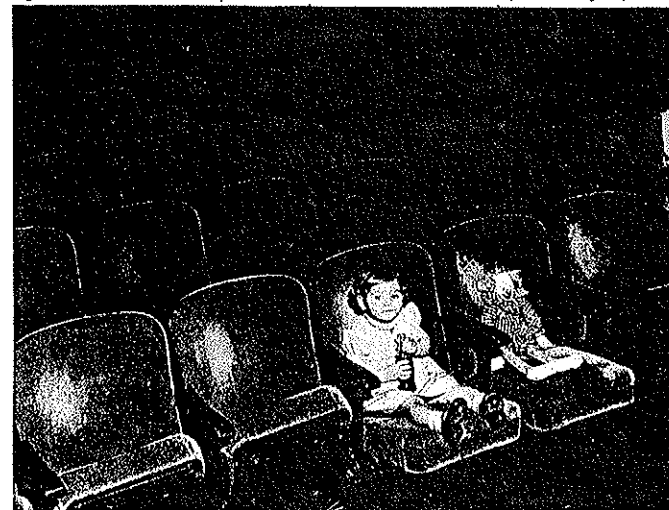


PHOTO OF THE YEAR... No doubt about this one. It's the prize shot of 1949. Otto Rothchild bagged
 it while Kay Starr's daughter, Kathy, and her Bono dollie patiently watched Mom rehearse for a recent
 radio broadcast. Just 3, Kathy now it in New York while Kay solos at the swank Copacabana Club.

Kay Starr (page 14)

There wasn't any doubt about her
 air appeal--and her popularity
 on discs--but she still had to
 baffle 'em in nighties.

Hillbilly Bonds Behind Her

And that's the whole point of
 this preamble. For just last month
 she walked out on the floor of
 the mighty, ornate Copacabana
 and knocked 'em flat--they're still
 cheering the brunet with the in-
 dian bloodlines who pulled her-
 self up the ladder over a long
 and, at times, heartbreaking 10-

year stretch.
 Kay can work any night club
 she wants now, and any theater,
 and she can not only sing in New
 York but in Boston, Philly and any
 city she pleases. She's come a
 long way from Oklahoma, Ten-
 nessee and Texas--the "states
 where she was born and reared
 and where she first started sing-
 ing with hillbilly bands.
 "And a long way from Cali-
 fornia," she adds. "For it seemed
 that it was the only place I could
 get a job. It's nice to have a little
 more territory now."

We consider this compilation as one of the greatest treatises in the history of discography!
 It's permanent reference!! (Hill lives!!) The H³ serialisation began in RR 175/6.

the H³ chrono-matrix file!
Harold H. Hartel
 Herculean discographic
 serialised work,
 Sources: JAZZ RECORDS (4th Ed.)-Rural
 or BLUES & GOSPEL-Godrich/Dixon
 (2nd Ed.)
 55 Banc Street
 Newton Falls Ohio 44444

All issues providing this serialisation are available

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
1932-cont'd						
Oct 10	Choo, Dandies	NY	ABC	Col	Dec	BB 736-312
				265156-2 (Dec)	Blue Interlude	
				265157-1	I Never Know	
				265158-1 (OK)	Once Upon A Time	
				265159-2 (OK)	Krazy Kapers	
12	Madame Tussaud's Lon			Wild Goose Chase	BB-1073-2	-996
				Sophisticated Lady	BB-1074-2	
				Road House Shuffle	S-3304-1-1264	-1263
13	Cliff Edwards	NY	B-10151-1-2	It's Only A Paper Moon		-164
			B-10151-1-2	Come Up And See Me Sometime		
			B-10151-1-2	You're My Past, Present And Future		
			B-10151-1-2	Wight Owl		
	Verni			Fiddlesticks	78187-1 (BB)	-1601
				Everybody Shuffle	78188-1 (BB)	
				Moon Glow (I'm Living In The Past)	78189-1 (BB)	
				Phantom Rhapsody	78190-1 (BB)	
16	B. Carter			Devil's Holiday		-281
				Lonesome Nights		
				Symphony In Riffs		
				Blue Lou		
	Hollins			You've Got Everything		-1331
				And So, Goodbye		
				Sweet Madness		
				Savage Serenade		
17	Dorsey Bros.			Blue Room		-222
				Fidelity		
				She's Funny That Way		
				But I Can't Make A Man		
				Dr. Heckle And Mr. Jibe		
				Give Me Liberty Or Give Me Love		-77
	M. Bailey			Don't The Uptown Lowdown		
				BB-6209-3		
18	Edison	Lon		I Gotta Right To Sing The Blues		-173
	Goodman	NY		Ain't She Glad?		-593
				I'm No Angel	78264-1	-1270
20	Ramona			I Found A New Way To Go To Town	78265-1	
				Not For All The Rice In China	78266-1*	
				*Ref. - Harmonians - Oct 23, below		

1933-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
Oct 21	Condon	NY	ABC	Col	Dec	BB 737-313
				B-14193-1 (Br)	The Bell	
				B-14194-1 (Br)	Tennessee Twilight	
				B-14194-2 (Col)	Tennessee Twilight	
				B-14195-1 (Br)	Madame Dynamite	
				B-14195-2 (Col)	Madame Dynamite	
				B-14196-1 (Br)	Some Cooking	
				B-14196-2 (Br)	Some Cooking	
22	Hayton	LA		LA-73-4-B	Mood Hollywood	-703
				LA-73-4-B	Flying Pingers	
23	Harmonians	NY		LA-73-4-B	Hallelujah, Yeah Man	-682
				*Ref. - Ramona - Oct 20, above		
				Look Hot, Keep Cool	78267-1	
				I'll Be Faithful		-1331
	Hollins			Beloved		
				When You Were The Girl	78305-1	-1688
				That's How Rhythm Was	78306-1	
24	Spirits Of R.			B-14095-1 (Br)	I Got Rhythm	-1405
	Cliff Edwards			14146-3 (Voo)	Night Owl	-464
				14209-1 (Voo)	Hash My Mouth (If I Ain't Goin' South)	
				78-1093-1	Wesley	-1507
25	L. Stone	Lon		14123-3 (Ban)	I Want You, I Need You	-92
	Barnet	NY		68591-1	Many Moons Ago	-1227
	Florence Sig.	Ind		68592-1	You're Such A Comfort	
				68593-2	May I?	
				68594-1	Good Morning, Glory	
				77075-1 (BB)	Don't The Uptown Lowdown	-1669
				77076-1 (BB)	In A One-Room Flat	
				77077-1 (BB)	Bookin' The Wind	
				77078-1 (BB)	I'm A Lover Of Paros	
				77079-1 (BB)	Everything I Have Is	
				77080-1 (BB)	Why Am I Happy?	
26	Verni	NY		14215-2 (Ban)	Hot Wave	-1601
				14216-1 (Ban)	Easter Parade	
	Cliff Edwards			14143-3 (Voo)	It's Only A Paper Moon	-464
				14217-1 (Voo)	I Wanna Get It You Sweet Man	
27	Mephis Minnie			152534- (OK)	My Butcher Man	BB-446
				152535- (OK)	Too Late	
				152536- (OK)	Lake Michigan Blues	
				152537- (OK)	Ain't No Use Trying To Tell On Me	
				265156-2	Dr. Heckle And Mr. Jibe	BB-593
	Goodman			265157-2	Texas Tea Party	

(TO BE CONTINUED) Correspondence to LK ***

Imperial
 RECORDS
 PART TWELVE (IM 1225 to IM 1259)
 SECOND GO AROUND
 (cont'd from RR 251/2)
 First
 go around began
 in RR 251/6. All
 issues pro-
 viding this
 serializa-
 tion still
 available!
 LK

MATRIX LISTING (IM 1 to IM 2000) (1947 to 1959)
 compiled by CEDRIC J. HAYES with help from
 Peter Gibbons (England) and Michel Ruppel (France),
 also JAZZ RECORDS (1942-1962) by Jorgen Jepsen
 and BLUES RECORDS (1943-1966) by Mike Leadbetter/
 Neil Blanton.

Note: all master numbers are prefixed IM. All issue numbers shown are IMPERIAL.
 UNLESS otherwise noted. Abbreviations: LA - Los Angeles; NO - New Orleans.

EMILY FREEMAN, 13 December 1956
 1225 Cold heat (on Cold heat?)
 1226 Bookin' the Blues
 1227 (I'm) In a tender mood
 1228 Sleepless night
 1229 Summer Rize Drive
 1230 Swing it (The runway)
 1231 Pleasant dreams

5444

7

PATS DOMINGO, 3rd January, 1957.
 1232 I'm walkin'
 1233 What will I tell my heart
 1234 I'm in the mood for love
 5428, LP9038, LP9062
 5454, LP9055
 5428, LP9038

PATS DOMINGO, 14th January, 1957.
 1235 Would you
 1236 My happiness
 LP9065
 LP9040

RUTH AND AL (Ruth Durand, Al Reed) 16 January, 1957
 1237 We should be together again
 1238 I's and Q's
 1239 Is it fair
 1240 I'll be there
 5458
 5458

ROY BROWN, 22 January 1957
 1241 Party doll
 1242 I'm atickin' with you
 1243 Let the four winds blow
 5427
 5427
 5439, 5969

PATS DOMINGO, 25th January, 1957.
 1244 Don't deceive me
 1245 The rooster song
 1246 Telling lies
 LP9170
 LP9040
 5569, LP9239

SHIRLEY LESTIS, 25th January, 1957
 1247 Sweeter words (broken hearted)
 1248 When did you leave heaven
 1249 You are my sunshine
 1250 I wake up screaming
 5431
 5431

DAVE BARTHOLOMEW, 25th January, 1957
 1251 Short subjects (Blues city)
 1252 Ivy League
 5560

PATS DOMINGO, 20th February, 1957.
 1253 As time goes by
 1254 Teen talk
 1255 Sun spot (Twistin' the spots)
 LP147, LP9040
 LP9170
 LP9170

ROY BROWN, February, 1957
 1256 I'm in love
 1257 Biddy Biddy O
 1258 Crying over you
 1259 Slow down Little Eva
 5439, 5969
 5469

MERCURY 5000 SERIES - 78 RPM - 1946 to 1952
 compiled by ED NOVITSKY
 PART ELEVEN (5553 to 5579)
 (cont'd from RR 251/2)
 This serialisation commenced
 in RR 233/4. All issues
 providing this serializa-
 tion are still available.

MERCURY RECORDS
5000 SERIES

5553 FRANKIE LAINE
 5554 BOBBY PLEASE
 5555 VIC DAMONE
 5556 JAN AUGUST
 5557 TINY HILL
 5558 RICHARD HAYES
 5559 CLYDE MCDOY
 5560 ROBERTA QUINLAN
 5561 MR. COON-BONES &
 5562 RALPH MARTERIE
 5563 VIC DAMONE
 5564 RICHARD HAYES &
 5565 KITTIE KALLEN
 5566 VIC DAMONE
 5567 EDDY HOWARD
 5568 DAVID LEWINTER
 5569 RALPH MARTERIE

5570 RALPH MARTERIE
 5571 PATTI PAGE
 5572 VIC DAMONE
 5573 REX ALLEN
 5574 TONY FONTAINE
 5575 TONY FONTAINE

5576 EDDY HOWARD
 5577 JIMMY FARRRELL
 5578 RUDY HOWARD
 5579 PATTI PAGE

3949
 3814
 3815
 3804
 3806
 3817
 3819
 3994
 4004
 3730
 3731
 3315
 3273
 1724
 1716
 3674
 3673
 3800
 3295
 3924
 3929
 3820
 3698
 3697
 3822
 3618
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1951
 3936
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 4046
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3925
 3927
 4143
 4142
 3147
 3291
 4047
 4049

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Willie Dixon with Don Snowden

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You Can't Judge a Book by Its Cover
Little Red Rooster
My Babe
Wang Dang Doodle
I Ain't Superstitious
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and
ALLEN G. DEBUS

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Wendell Hall
Annette Hanshaw
The Happiness Boys
Marion Harris
Victor Herbert
The Ink Spots
Al Johnson
Frances Langford
Helen Morgan
Lee Morse
Jack Norworth
Walt Oakland
Dick Powell
The Revelers
Harry Richman
Manuel Roman
Jean Sabin
Dinah Shore
Frank Sinatra
Jack Smith
Kate Smith
Aileen Stanley
Shirley Temple
Arthur Tracy
Sophie Tucker
Van & Schenck
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Jazz

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Samuel B. Charters
Leonard Kunstadt

18 JACK WHITE

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